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October 2007 – March 2008

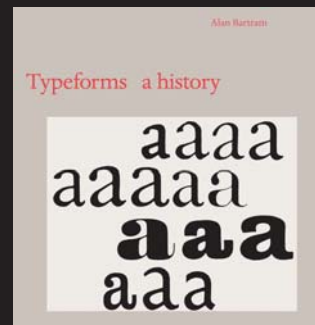
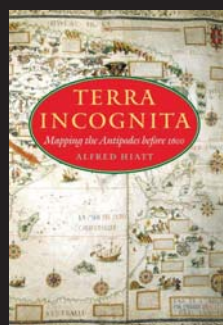
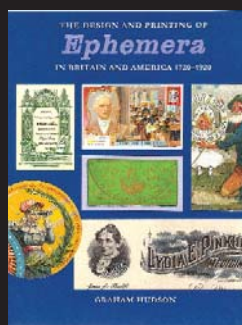
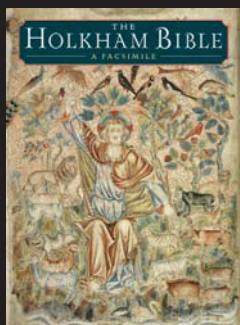
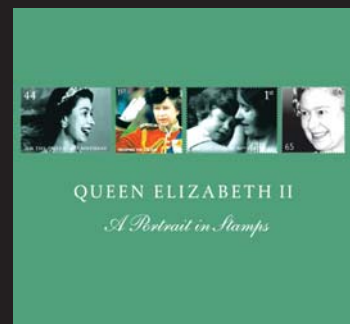
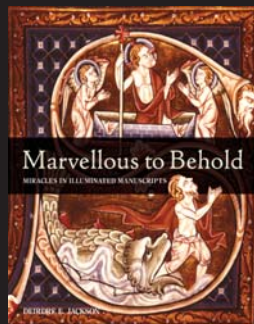
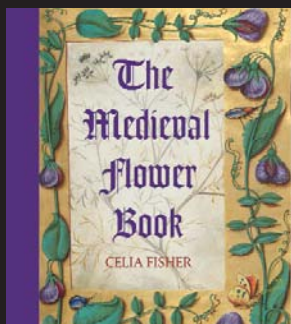


Welcome to the British Library Publishing catalogue for October 2007 – March 2008

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What's new for this season?



Daffodils

Narcissus pseudonarcissus and related species



NARCISSUS and narcotic come from the Greek *narce* meaning sleep, numbness, paralysis, death – they contain a substance akin to opium – hence the foreboding tales. When Persephone plucked one flower, Hades snatched her to the Underworld. Narcissus, besotted with his own reflection in a pool, was transformed into this plant. Asphodels (*Asphodelus albus*) grew on the banks of Lethe, the river of oblivion, and also in the Elysian fields where the spirits of heroes languished in a perpetual twilight. Medieval scholars and poets – including Dante describing the earthly paradise – kept these stories alive, recalling that Persephone, like her lovely flowers, returned to life each spring rejoicing.



LEFT In the ancient and medieval world daffodils and asphodels were grouped together and the label *asphodilly* could apply to either, in this herbal it was also applied to the day lily *Hemerocallis flava*. (Edlano Herbal, Italian, early fifteenth century; Add. MS 41623, f.64v)

ABOVE Narcissi seldom appeared in paintings, when they did, as in Leonardo da Vinci's *Virgin of the Rocks*, their classical associations were transferred to a Christian context. (Boisselheim Hours, French, early sixteenth century; Add. MS 35214, f.135)



Borage and Comfrey

Borago officinalis and related species



BORAGE gave its name to the plant family Boraginaceae, of which it was the first. The name *borago*, however, is of uncertain origin, but it is well attested in the Latin and Greek texts. The name *borago* is also found in the Arabic and Persian texts. The name *borago* is also found in the Arabic and Persian texts. The name *borago* is also found in the Arabic and Persian texts.

London has the same family name of *Borago officinalis*, but also uses the name *Borago officinalis* (see above).



London has the same family name of *Borago officinalis*, but also uses the name *Borago officinalis* (see above).

Dill and Coriander

Anethum graveolens and related species



DILL coriander and ground elder were the most important herbs in the medieval kitchen. The name *dill* is derived from the Old English *deol*, which means 'to swell' or 'to expand'.

London has the same family name of *Anethum graveolens*, but also uses the name *Anethum graveolens* (see above).



Flecampene

Inula helenium and related species

IN THE PLAYS of the Middle Ages, the Flecampene was a popular herb. The name *Flecampene* is derived from the Old French *flecampene*, which means 'to swell' or 'to expand'.

London has the same family name of *Inula helenium*, but also uses the name *Inula helenium* (see above).



Lily of the valley and Solomon's seal

Convallaria majalis and *Polygonatum multiflorum*



LILY OF THE VALLEY is a popular herb in the Middle Ages. The name *Lily of the valley* is derived from the Old English *lilje of the valley*, which means 'lily of the valley'.

London has the same family name of *Convallaria majalis*, but also uses the name *Convallaria majalis* (see above).



Lupins

Lupinus albus

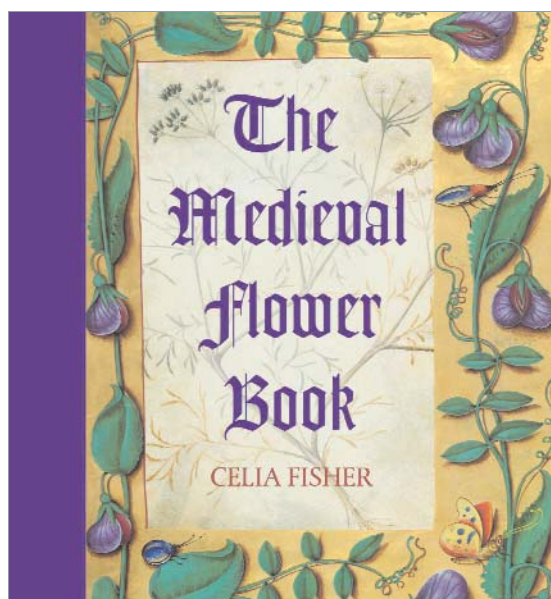


IN THE Middle Ages, the name *Lupinus* was used to refer to the plant. The name *Lupinus* is derived from the Old French *lupin*, which means 'lupine'.

London has the same family name of *Lupinus albus*, but also uses the name *Lupinus albus* (see above).

The Medieval Flower Book

Celia Fisher



This sumptuously illustrated new title focuses on one hundred major varieties of flowers and plants that appear in medieval manuscripts and provides intriguing explanation of their uses, history and symbolism. An A-Z format, packed with fascinating facts, provides a book that will have a wide appeal for all those interested in flowers and gardening as well as those interested in medieval art and history.

- Highly illustrated title with broad appeal and accessible price make this title an ideal gift purchase
- Provides a new angle on a familiar topic – there are few general interest titles on flowers in medieval times
- Plants are listed in alphabetical order, and range from acanthus, anemones and apples through to violets, vines and wallflowers

Celia Fisher wrote her PhD thesis on flowers in illuminated manuscripts, is the author of *Flowers and Fruit* (National Gallery, 1998) and *Flowers in Medieval Manuscripts* (British Library, 2004), and has published extensively in art and gardening journals.

Hardback £20.00

ISBN 978 0 7123 4945 1

144 pages, 280 x 216mm

140 colour illustrations

Published October 2007



Marvellous to Behold

Miracles in Illuminated Manuscripts

Deirdre Jackson

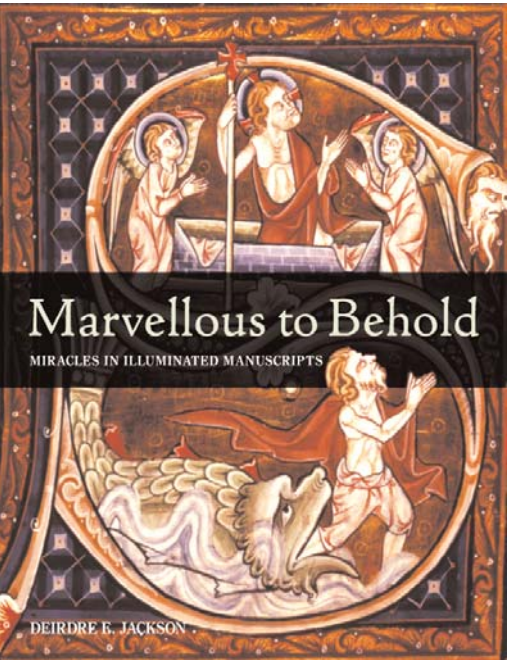
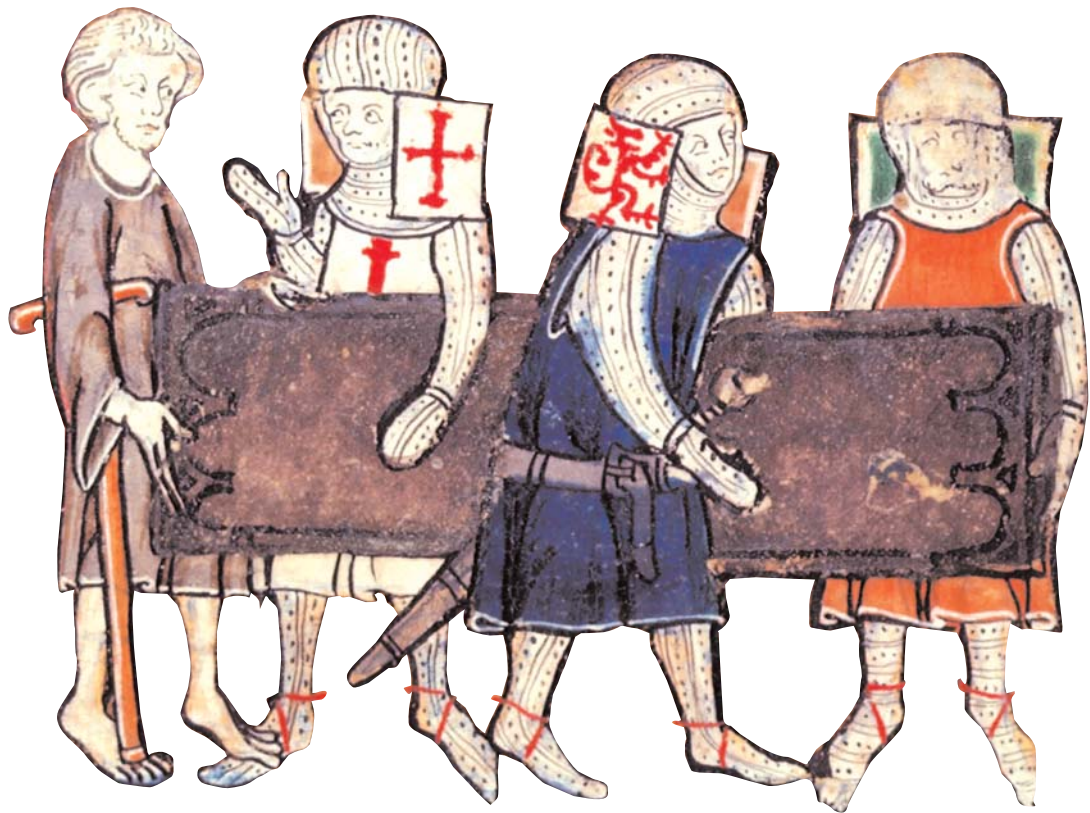
This highly illustrated book focuses on the depictions of miracles in illuminated manuscripts from Christian, Islamic and Jewish sources and retells both renowned and lesser known tales of divine intervention in the lives of believers. The medieval artists who illustrated manuscripts were inspired by everyday life, and their pictures have as much to tell us about the societies in which they lived as about the supernatural.

- The attractive design – comprising nearly 120 colour illustrations – should have great appeal for the general reader and anyone interested in medieval life and art
- Juxtaposes pictures of identical stories drawn from all three religious traditions, illustrating the 'shared history' of these major religions
- Very easy to read, fluid and straightforward style

Deirdre Jackson is Project Officer of the Catalogue of Illuminated Manuscripts at the British Library. Her doctorate from the Courtauld Institute of Art focussed on miracles of the Virgin and Child in art.

Hardback £25.00
ISBN 978 0 7123 4946 8
160 pages, 280 x 216mm
117 colour illustrations

Publication November 2007



Introduction

Miraculous, the Latin verb 'to wonder', gives us the term 'miracle'. It is easy enough to trace the etymology of the word, but harder to explain the phenomenon. Two can catch it high speed, so one is injured. A child survives a fall from a window ledge. How these chance occurrences or acts of divine agency? Many people today reject the concept of the miraculous, but others hold fast to the belief in an omnipotent and eternal God willing to intervene in human affairs.

A crucial role is assigned to miracles in the three main monotheistic religions: Judaism, Christianity and Islam. All three are religions of miracles, and their sacred texts include both affirmations of God's power and accounts of his wondrous deeds (fig. 1 and 2). The Hebrew Scriptures (Tanakh) describe how God began a covenant with Abraham and gave life to Isaac, and contain many miracles attesting to God's unique relationship with the People of Israel. Christianity is founded on the belief in Jesus Christ, miraculously born, resurrected and ascended, and these events are described in the New Testament alongside many other prodigies interpreted by Christians as proof of Jesus' divinity (fig. 3). The miracles of Jesus are mentioned in seventy-one passages in the Synoptic Gospels (Matthew, Mark and Luke), and the apostles spread his message through signs and wonders. Believing that God could perform miracles through holy men and women earned an intense, medieval Christian, viewed their deaths, venerated their relics and petitioned their aid – practices still observed by many Christians to this day. By the late twelfth century, the Pope was granted the sole right to declare a saint, and a person could not be canonized



investigated as a saint unless he or she had performed the requisite number of miracles. Miracles, therefore, lie at the heart of Christianity and are pivotal in the earliest examples of Christian art in existence.¹

The most important writings in Islam is the divine revelation of the Qur'an to Muhammad at 632 (1). Muslims believe that God sent Gabriel to the Prophet to impart his final, definitive and immutable word. Some prophets in the Qur'an are said to have performed prodigies through God's agency, but Muhammad himself claimed no miraculous powers, stressing instead the divine character of the message he had received. Muhammad's miracles are, however, recorded in extensive oral traditions, including hadith – reports based on oral traditions dating back to the days of the Prophet.²

Miracles in Islam become on the depiction of miracles in a wide variety of Jewish, Christian and Islamic manuscripts. Manuscripts have been drawn primarily from British Library manuscripts, with a few supplementary images from other public collections. This book does not offer a representative sample, showing artistic developments in a chronological fashion, but presents an idiosyncratic selection governed by the desire to give readers a glimpse of readily reproducible miniatures, and to juxtapose pictures of identical subjects drawn from all three religious traditions. For example, we will consider not one, but two different miniatures of Jesus and the child, in order to highlight both differences and similarities in asserted artistic interpretations of the same basic narrative. The fact that not one of these images is dull or ill-conceived is a testament to the



ultimate point of contact between individual and saint. An inscription, written above the tomb of St Martin at Tours, expressed the belief that the power of the saint manifested itself in special ways in this place: 'Here lies Martin the bishop, of holy memory whose soul is in the hand of God, but he is fully here, present and made plain in miracles of every kind'.³ The idea encapsulated by the inscription is also conveyed in one of the final miniatures in the *Life of Saint Guthbert*, which shows a paralytic man lying in front of the saint's shrine, kneeling right and praying for Guthbert to heal him (fig. 40). The composition, like that of the previous miniatures, is stripped of all extraneous elements. The church interior is reduced to three arches, and a single lamp hangs over the saint's tomb. The simple composition is not lacking drama, however, for the artist has painted Guthbert's head emerging from the tomb to heal the stricken man.

Hele was not a distressed widow, for he claimed to have experienced Guthbert's healing powers at first hand. As he explains, one day while he was chasing Guthbert's miracles, the saint healed his tongue.⁴ Gregory of Tours 45. 303, the author of the *miracles of St Martin*, a work that was greatly admired and imitated, reports a similar prodigy Gregory who was also suffering from a tongue ailment, was healed when he laid the wooden partition surrounding St Martin's tomb.⁵ Thus, both saints Guthbert and Martin could their learned biographers. What makes Hele's case more remarkable, however, is that it took place while he was receiving previous wonders that Guthbert had performed. In his case, one act of miracles led directly to another. Hele's case also illustrates a common belief – that of the miraculous properties of words. In the Middle Ages, miracles were attributed to books, and sacred texts in particular Gospel books were especially efficacious. It



them as powerful tools. Some copies were even made by clerics.⁶ In each chapter of the *Speculum*, an episode involving Christ or the Virgin Mary is compared with three events drawn from the Old Testament, or, more exceptionally, a historical event – an arrangement similar to that of the *Bible Historiale* (fig. 42). Christ's Harrowing of Hell, when he rescued all captive souls who had been waiting in limbo for him to expiate their sins, is associated with three types: the Israelites escape from Egypt, Abraham's escape from the fire, and Lot's flight from Sodom (fig. 43). All three events are seen to foreshadow the woman when, after his Crucifixion, Christ descended into hell to liberate the righteous, including Adam and Eve, Noah, David and Solomon, and Abraham.

Christians, Jews and Muslims held in common the story of Abraham's deliverance, but, as we have seen, their interpretations of the narrative differed in several respects, and these readings inspired distinctive iconographies. Abraham, the venerable father figure, raised the children of all three faiths, but the greatest God made to the Patriarch, and to his son and grandson, were not fulfilled until the advent of another extraordinary man – Moses.

The Israelites' escape from slavery in Egypt is one of the defining moments in Jewish history, a moment when God demonstrated his unfailing love for his Chosen People and his commitment to honour the covenant he had begun with Abraham, Isaac and Jacob (fig. 45). The Exodus from Egypt unfolds in words and pictures in a certain type of book, the Haggadah (plural Haggadah), read on Passover Eve when a special meal, the Seder, is shared to commemorate the 'Haggadah' story: 'wonder' and the text, a domestic liturgy outlining the ritual to be conducted in each home by friends and family members, comprises an annual retelling of the Israelites' miraculous deliverance from their oppressors. Endeavouring to recreate the Exodus, Passover was often packed, for a man dominated a rejected heathen⁷ only after the tenth and final plague: the killing of every firstborn in Egypt, including Pharaoh's

new child. God did not spare the Israelites who followed his command and dashed the blood of the Paschal lamb on the lintels of their houses. The name of the festival derives from the 'passing over' (Passeover) of the children of Israel.

Today, when Jewish families gather for the Passover Seder and the youngest children present ask the traditional question, 'Why is this night different from all other nights?' they receive the age-old answer: 'It commemorates the time God brought us out of Egypt.' Children in the Middle Ages, like the little boy shown in the miniature overleaf (fig. 48), asked the very same question. A booklet, containing numerous local legends and other ritual books, fulfills one of the key books placed there by his father to prompt the child to speak.⁸ Participating in the Seder, Jews fulfil the injunction of Moses: 'You shall tell your son on that day: It is because of what the Lord did for me when I came out of Egypt' (Exodus 13. 8). This statement attests the supernatural nature of the event. The Exodus was not a lucky escape or a diplomatic coup engineered by Moses, but a miraculous mass migration. When the word came to leave, the people made haste; there was no time to wait for bread to rise. Moses exhorted the people to eat unleavened bread, and for this reason it is consumed at Passover to this day.

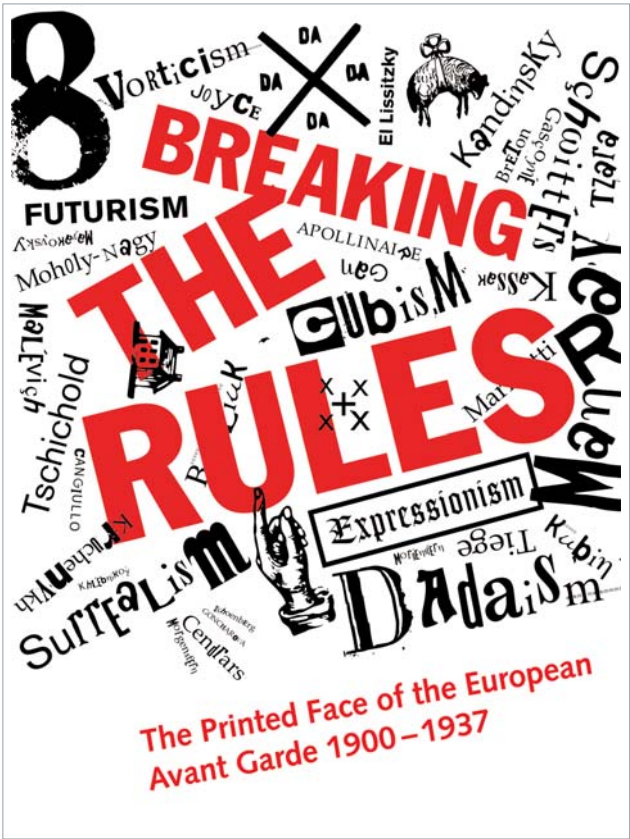
The text of the Haggadah, which had achieved its final form as early as the second century CE, originally formed part of the Jewish daily prayer book. However, around 1200, copies of the Haggadah began to be produced as independent works, a development that coincided with the rise of European book production in general.⁹ Written and produced in urban centres, and the demand for books increased, it is no coincidence that Jewish printers began to commission illuminated Haggadahs at much the same time as their Christian counterparts were enthusiastically producing illuminated Psalters and Books of Hours.

Books, especially those with pictures, were relatively expensive. Only forty medieval illuminated Haggadahs have been preserved, but their rarity is not only due

Breaking the Rules

The Printed Face of the European Avant Garde 1900–1937

Stephen Bury



Between 1900 and 1937 the avant garde consisted of a series of overlapping movements, such as Cubism, Expressionism, Futurism, Dadaism, Constructivism and Surrealism. Because of its very nature, the avant garde was denied traditional modes of communication and exhibition, so participants became adept at finding alternative outlets, publishing their own manifestos, poetry, magazines and books, and creating new genres, such as the artist's book and the photo-book. These frequently employed innovative design and typography, still influential today.

This book focuses on the printed work of avant garde participants, demonstrating its importance to the various groups and the way in which printed works helped to disseminate information and ideas internationally.

- Publication timed to coincide with the major autumn exhibition of the same name at the British Library
- Contains around 100 illustrations of avant garde printed work, giving a unique insight into a little-studied aspect of the avant garde
- 30 cities of particular importance to the avant garde are featured, and their artists and contributions are described in depth

Stephen Bury is Head of European and American Collections at the British Library.

Hardback £25.00
ISBN 978 0 7123 0975 2
Paperback £15.95
ISBN 978 0 7123 0980 6
160 pages, 244 x 172mm
90 illustrations in colour and black and white

Publication November 2007



RELATED TITLES
See page 28 for *Bauhaus, Modernism and the Illustrated Book* and *Futurist Typography and the Liberated Text*



Queen Elizabeth II

A Portrait in Stamps

Fay Sweet

Since her accession to the throne in 1952, the Queen's image on UK stamps has become one of the most familiar and reproduced icons of all time. This beautiful and fascinating book illustrates the reign of Her Majesty as celebrated on Britain's stamps. Published to coincide with the launch of the Royal Mail's stamps commemorating the diamond wedding of the Queen and Duke of Edinburgh.

- Lavishly illustrated with more than 250 images, this book contains every design of UK 'special stamps' issued for Royal occasions, plus those designed by members of the royal family
- Illustrated from the two great philatelic collections of the British Library and Royal Mail, this book provides an unparalleled visual record of the monarch's life and times
- An essential read for anyone with an interest in the monarchy, in design or in stamps

Fay Sweet is a writer and broadcaster specialising in design. She has produced many radio programmes on architecture and design, as well as on Royal Mail's Special Stamps, and writes for the *Evening Standard*.

Paperback £9.95

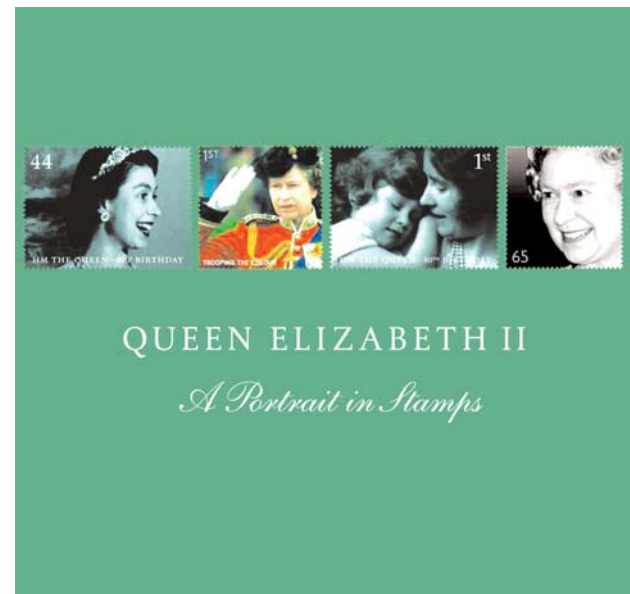
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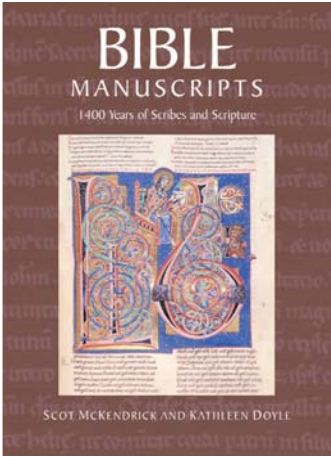
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250 colour illustrations

Published October 2007

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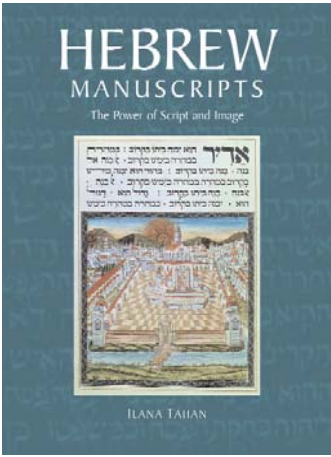
Hardback £20.00
ISBN 978 0 7123 4922 2
160 pages, 244 x 172mm
144 colour illustrations

Published May 2007

Bible Manuscripts
1400 Year of Scribes and Scripture
Scot McKendrick and Kathleen Doyle

Surviving manuscripts of the Christian Bible not only reveal the remarkable history of a massively influential text, but also the development of the book prior to the advent of printing. The British Library's collection of Bible manuscripts is incomparable in its depth and breadth, preserving landmark editions from the second century up to modern times. Lavishly illustrated in full colour, *Bible Manuscripts* outlines how the Bible was preserved and passed down over the past two millennia.

Scot McKendrick is Head of Western Manuscripts and Kathleen Doyle is Curator of Illuminated Manuscripts at the British Library.



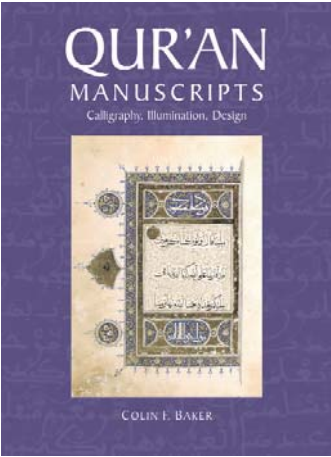
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ISBN 978 0 7123 4921 5
160 pages, 244 x 172mm
144 colour illustrations

Published August 2007

Hebrew Manuscripts
The Power of Script and Image
Ilana Tahan

With widespread suppression of Judaism throughout Europe and Asia in the medieval period, the scribes and artists of Hebrew manuscripts often turned to the cultures around them for inspiration. Isolation from other Jewish communities led to two dominant traditions within Hebrew illumination styles: those that drew inspiration from Islamic art, and those with an affinity to Christian styles. Nonetheless, the exquisitely crafted images shown in this book are a vivid testimony to a distinctly Jewish creativity and passion for books.

Ilana Tahan is Curator of Hebrew texts at the British Library.



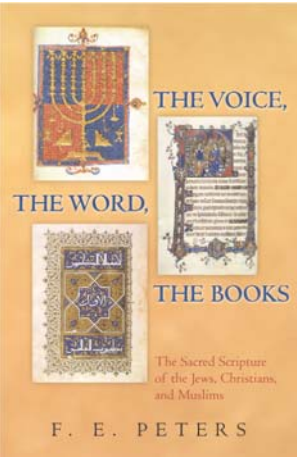
Hardback £20.00
ISBN 978 0 7123 0689 8
128 pages, 244 x 172mm
80 colour illustrations

Published May 2007

Qur'an Manuscripts
Calligraphy, Illumination, Design
Colin F. Baker

Arabic manuscript authority Colin F. Baker explores the central place of the Qur'an in Islamic society and looks at the manuscripts as physical objects, including the celebrated calligraphy and the masterful artists who developed it. Numerous full-colour images display the breadth of illumination styles and production materials used. *Qur'an Manuscripts* is a concise and readable overview of the long history of these manuscripts from across the wide Islamic world, from the eighth to the end of the nineteenth centuries, and from Spain to Southeast Asia.

Colin F. Baker is Head of the British Library's Arabic section and is co-author of *Arabic and Judaeo-Arabic Manuscripts in the Cambridge Genizah Collections*.



The Voice, the Word,
the Books
The Sacred Scripture of the Jews,
Christians and Muslims
F.E. Peters

In *The Voice, the Word, the Books*, F. E. Peters leads readers on a journey through centuries of written tradition to uncover the histories of the Hebrew Bible, the New Testament, and the Qur'an. Bringing the latest Biblical and Qur'anic scholarship to a general audience, Peters explains how these three powerfully influential books passed from God's mouth, so to speak, to become the Scriptures that we possess today. He reveals new insights into their origins, contents, canonization, and the important roles they have played in the lives of believers.

F.E. Peters is Professor of Middle Eastern and Islamic Studies at NYU. His most recent book is *The Children of Abraham: Judaism, Christianity, Islam: A New Edition*.

'This is undoubtedly one of the best single volumes on this history of sacred text in the Abrahamic faiths.'
Publishers Weekly

'Many readers will appreciate this probing interfaith investigation for the insight it offers into sacred books that both link and divide the world of faith.'
Booklist

Hardback £20.00
ISBN 978 0 7123 4943 7
304 pages, 244 x 172mm
16 colour illustrations

Published April 2007
Published in North America by Princeton University Press



Beasts
Factual & Fantastic

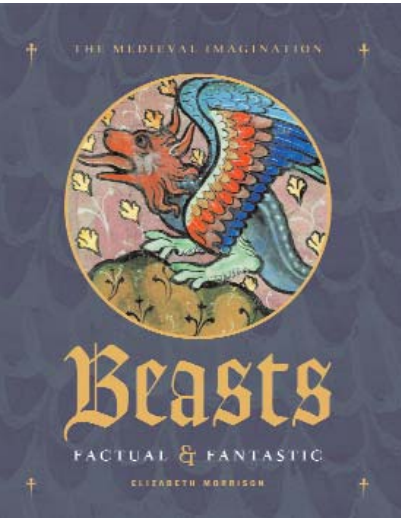
Elizabeth Morrison

Manuscripts from the Middle Ages teem with pictures of animals, ranging from fierce hunting hawks tied to their owners' wrists, to proud lions added to the coats of arms of noblemen, to terrifying monsters of the Apocalypse. The images in this volume provide a window onto a time when animals played a huge role in the medieval imagination. Often, as in the case of the imaginary beasts readers will encounter in this book, artists depicted what they did not know or see, but which was nonetheless shaped by the prevailing beliefs and fears of the time. In other cases, manuscript illustrators recorded what they did see – which, centuries later, reveals much about the world in which they lived.

Elizabeth Morrison is Associate Curator of Manuscripts at the J Paul Getty Museum.

Hardback £12.95
ISBN 978 0 7123 4991 8
112 pages, 230 x 180mm
80 colour illustrations

Published July 2007
Published in North America by Getty Museum Publications



The Bedford Hours
The Making of a Medieval Masterpiece

Eberhard König

The Bedford Hours, one of the most sumptuous Books of Hours ever to have left an illuminator's workshop, is today one of the British Library's greatest treasures.

With 1250 elaborate medallions, 38 large-scale miniatures, all decorated with gold leaf, brush gold and frequently also with silver, the Bedford Hours is one of the most precious manuscripts of its period. However, the identity of the Bedford Master has always remained a mystery – until now. Here, Eberhard König provides a tale which unfolds towards a number of startlingly original and unexpected conclusions by way of extraordinary detective work, and in the process, shows us how a medieval masterpiece was actually made.

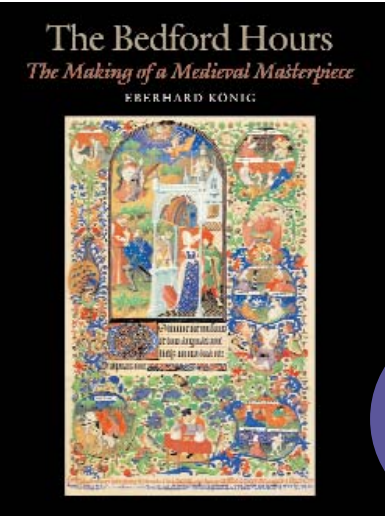
Professor Dr Eberhard König teaches the History of Art at the Free University in Berlin. He is the author of several books on the history of illuminated manuscripts.

Hardback £20.00
ISBN 978 0 7123 4978 9
144 pages, 280 x 210mm
60 colour illustrations

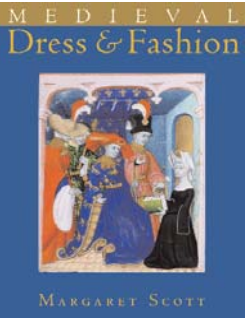
Published March 2007

This book was published to coincide with the publication of a luxurious new facsimile edition of the Bedford Hours by Faksimile Verlag Luzern in association with the British Library. Published in a Fine Art edition of 980 copies, all 598 pages are faithfully restored and trimmed to the original size and the book is bound in red velvet with two decorative engraved gift clasps.

Priced at £6995.00 – for more information visit www.bl.uk/shop



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Medieval Dress & Fashion

Margaret Scott

Books that deal with medieval dress have to rely on illuminated manuscripts as the major primary visual source, because of the varieties of people and events portrayed. Often the images are taken at face value, and assumed to depict real dress, at any given time; but illuminators often used dress to help give nuance to the events they were painting. The nuances could be read as moralising; or as setting events in the past, for instance. This is the first book deliberately to focus on dress as it is depicted in the illuminated manuscript.

Margaret Scott was Head of the History of Dress Section at the Courtauld Institute of Art until 2004.

Hardback £30.00
ISBN 978 0 7123 0675 1
208 pages, 280 x 216mm
140 colour illustrations

Published April 2007

The Luttrell Psalter:
A Facsimile

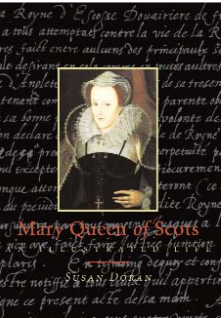
With a Commentary by Michelle P. Brown

The Luttrell Psalter is one of the British Library's supreme treasures. The delicate task of recreating this masterpiece so accurately into a full size facsimile edition took over a year to achieve. Every stage of the production process has been subjected to the greatest attention to detail, from reproducing the subtle effect of fine worked gold and silver that decorate it, to finding a modern paper which matches the weight and feel of the original vellum pages. Includes a 64-page scholarly commentary by leading medieval manuscripts expert Michelle P. Brown.

'A superb piece of craftsmanship. It is impossible to convey the quality and importance of this edition in just a few sentences.'
Imago Mundi

Hardback £295.00
ISBN 978 0 7123 4934 5
688 pages, 360 x 245 mm
624 colour illustrations

Published 2006
Booksellers please contact blpublications@bl.uk
for trade sales details



Mary Queen of Scots
An Illustrated Life

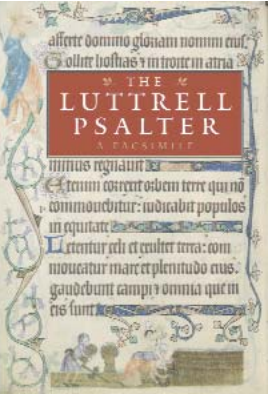
Susan Doran

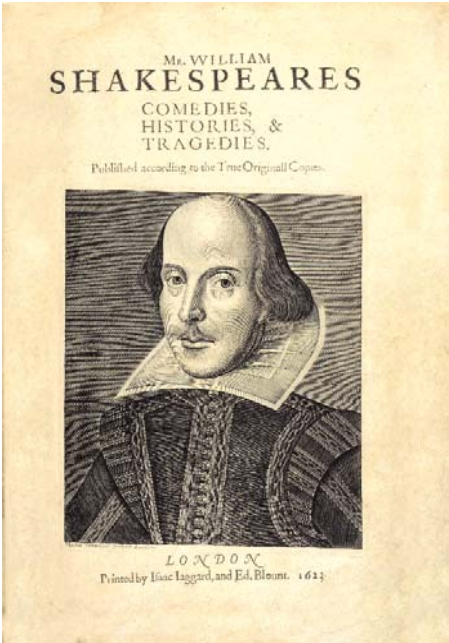
Forced to flee Scotland at the age of five, Mary grew up without her mother, was married at fifteen and widowed just a few days before her eighteenth birthday – a pattern of upheaval that was to characterise the rest of her life. Her last eighteen years as a prisoner in England continued to be marked by conspiracy and intrigue. Perhaps, then, her execution in 1587 was an inevitable conclusion to a life that had seen her fall tragically from power and splendour into confinement and despair. Susan Doran tells the dramatic story of Mary's life in vivid prose that excitingly invokes the power struggles and politics of the time.

Susan Doran teaches Early Modern History at Christ Church, Oxford.

Hardback £20.00
ISBN 978 0 7123 4916 1
192 pages, 244 x 172mm
40 colour and 40 black and white illustrations

Published April 2007





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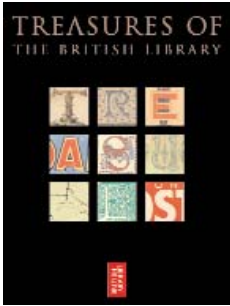
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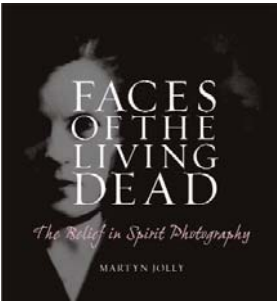
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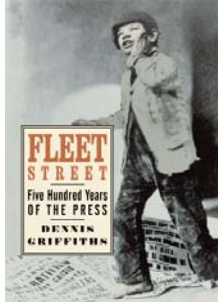
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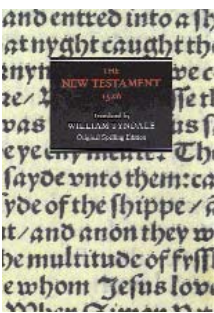
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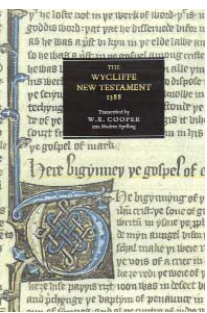
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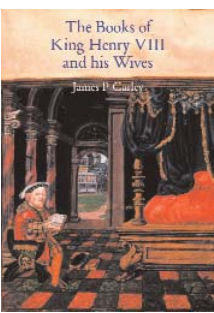
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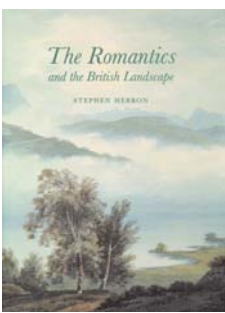
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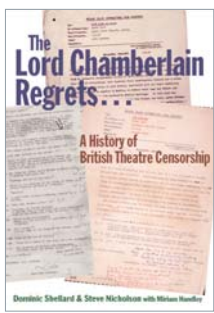
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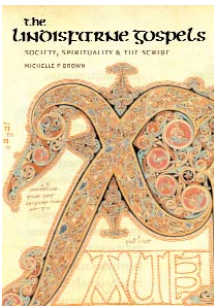
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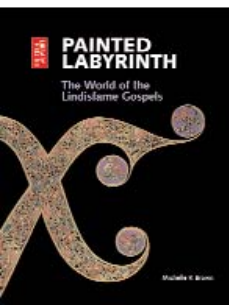
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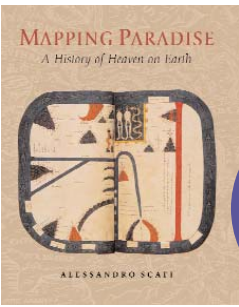
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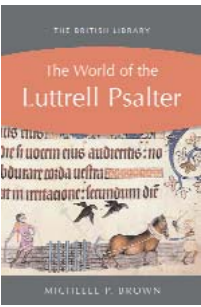
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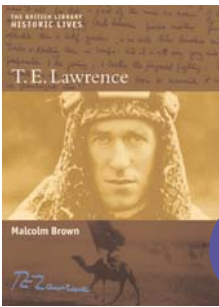
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Here, Michelle Brown sets the psalter firmly within its medieval society and culture, tracing its history, inspiration and creation, and highlighting its artistic models, originality and innovation. Exploring its patronage, purpose and audience, she unravels the likely point and meaning of the manuscript's fanciful imagery, domestic drama and humour.

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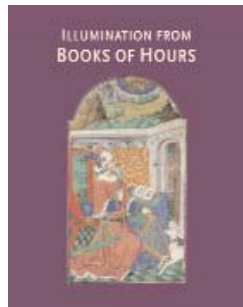
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The Holkham Bible

A Facsimile

Michelle P. Brown

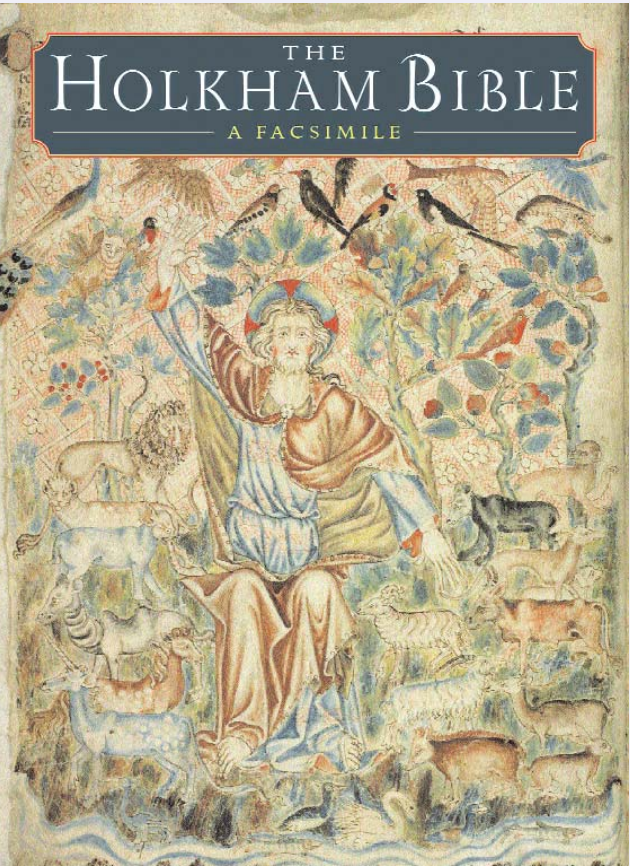
This celebrated medieval picture-book tells the Biblical story, focusing upon the Creation to the Flood, the Life of Christ, and the Apocalypse, with the help of illustrations of everyday 14th-century England. It is based on the biblical narrative but also includes plenty of apocryphal episodes, for example Christ 'surfing' on sunbeams as a child, and God telling Noah to hurry up with the Ark so that he is forced to finish the top section in wicker rather than wood. The costumes, tools, weapons and buildings in the pictures give a near documentary-style representation of many occupations in the age of Chaucer, such as dyer, smith, carpenter and midwife. This distinctive manuscript has now been carefully photographed and reproduced on special paper designed to replicate the look and feel of the original vellum. The facsimile includes Michelle P. Brown's full transcript and translation of the text, and a commentary based on her unrivalled knowledge of the period.

- A unique insight into medieval London
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Michelle P. Brown is Professor of Medieval Manuscript Studies at the University of London, and was for 18 years Curator of Illuminated Manuscripts at the British Library. She has published extensively on medieval history and manuscripts, and her most recent publications include *Manuscripts from the Anglo Saxon Age* (British Library 2007), and *The World of the Luttrell Psalter* (British Library 2006).

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292 x 216mm
180 pages: 96 pages of text, plus 84 pages colour facsimile

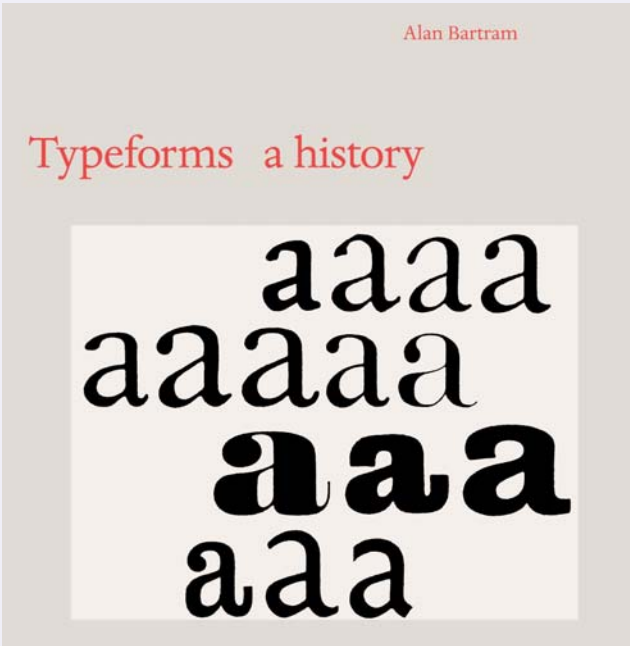
Publication November 2007
Distributed in North America by Oxbow Books



Typeforms

A History

Alan Bartram



This book is the long-awaited successor to the classic *An Atlas of Typeforms*, the great visually-led history of type which Alan Bartram and James Sutton produced in 1968. Much has changed in the last 40 years, not least the teaching of typography and the means by which it is created.

Nearly 75 different types are shown in their original metal forms, just as they were in the *Atlas of Typeforms*. But an entirely new feature is the author's attempt to place the types in their historical background. By including photographs of architectural and vernacular forms of lettering Alan Bartram explores the correlation (or lack thereof) between the printed letterform and its parallel form in sculpture, engraving and other public spaces.

Today, with the 'individualistic free-for-all' of electronic type design and desk top publishing, the range of new type forms has exploded and fragmented. It is true that the opportunities offered for graphic and type designers in the digital age are greater than ever before. But it is important that everyone who is excited by type today has some knowledge of its fascinating historical background.

Alan Bartram has written many books on design including *Five Hundred Years of Book Design* (2001), *Bauhaus, Modernism and the Illustrated Book* (2004) and *Futurist Typography and the Illustrated Book* (2005), all published by the British Library.

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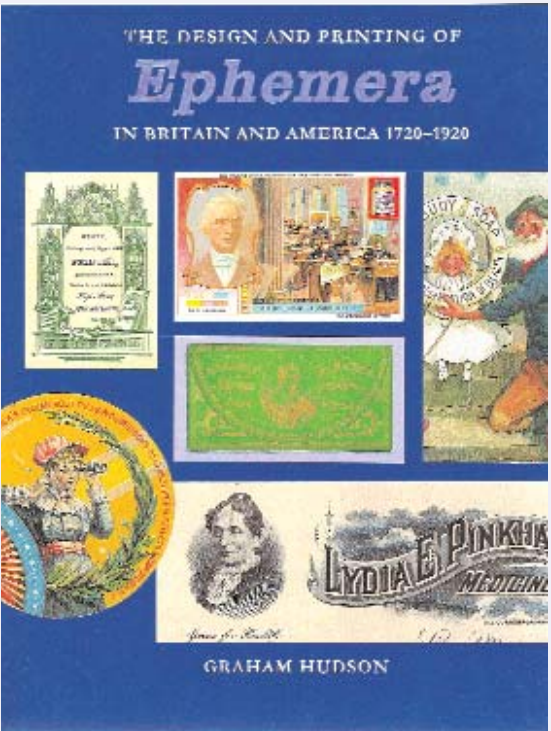
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The Design and Printing of Ephemera

in Britain and America 1720 – 1920

Graham Hudson



This book is new in that it discusses ephemera as an aspect of design history, showing how function, process and period have affected the changing appearance of leaflets, tickets, posters, trade cards and other ephemera.

The printing histories of Britain and America are closely woven. Colonial printers and engravers imported British type and equipment and took instruction from the same manuals, a relationship that continued through the first half of the nineteenth century. It was in the years following the Civil War that American and British graphic design and typography began to establish their own identities as developments in colour printing brought an explosion of colourful ephemera. Richly illustrated with letterforms, engravings, drawings and the reproduction in colour of 200 items of ephemera, this is a book for collectors, students, design historians and all those with an interest in the visual arts.

Graham Hudson is Secretary and founding member of the Ephemera Society. He has published articles on aspects of ephemeral printing in the *Journal of the Printing Historical Society*, *Art Libraries Journal*, the *Journal of the Writing Equipment Society*, *Industrial Archaeology* and numerous articles in *The Ephemera*.

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Publication February 2008
Published in North America by Oak Knoll Press





An Annotated International Bibliography Of Lewis Carroll's *Sylvie and Bruno* Books

Sylvie and Bruno was Lewis Carroll's last major work and comprises two volumes, describing the bizarre adventures of two young children in such places as Dogland, Outland, and Elfland. It combines Carrollian nonsense, linguistic play and philosophical reflection.

Byron Sewell and Clare Imholtz have now compiled a comprehensive bibliography of over 1000 entries listing all known editions of the *Sylvie and Bruno* books, their translations into foreign languages, excerpts from them, the appearance of their poems in anthologies, critical articles and studies, parodies, and much more. This is a truly comprehensive bibliography with a great breadth of citations, and will become an important reference work, not only for Carrollians, but also for other bibliographers and students of Victorian and later literature. The bibliography includes a 30-page scholarly essay by Anne Clark Amor, one of Britain's foremost Carroll scholars, as well as a complete list of the recipients of Lewis Carroll's presentations of the two books, the latter compiled by editor of the acclaimed new unexpurgated edition of Carroll's diaries, Edward Wakeling.

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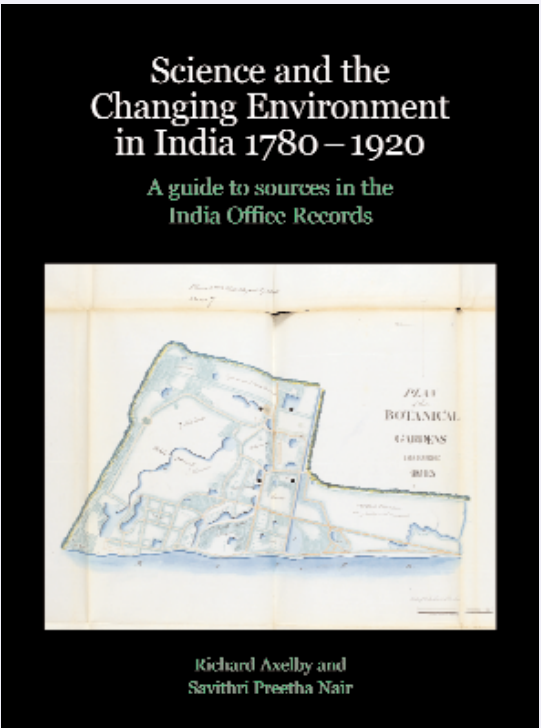
Bookcloth in England and America, 1823–1850

Andrea Krupp

This is an expanded version of Andrea Krupp's groundbreaking article, which first appeared in the *Papers of the Bibliographical Society of America*, and includes a full catalogue of bookcloth grains with illustrations in a large format and, for the first time, in colour. Andrea Krupp's three-part essay covers the introduction of bookcloth and the early decades of its use, discusses bookcloth grain nomenclature and concludes with detailed observations on several cloth grain patterns. The first of three appendices is a detailed table that lists each grain pattern with date range and frequency and provides cross-references to previous classifications. Appendices 2 and 3, which together comprise the 'Catalogue of Nineteenth-Century Bookcloth Grains', include images of the various grains, reproduced at actual size. There are 242 catalogue entries in total.

Paperback £20.00
ISBN 978 0 7123 5007 5
80 pages, 234 x 156mm
240 colour illustrations

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Science and the Changing Environment in India 1780–1920

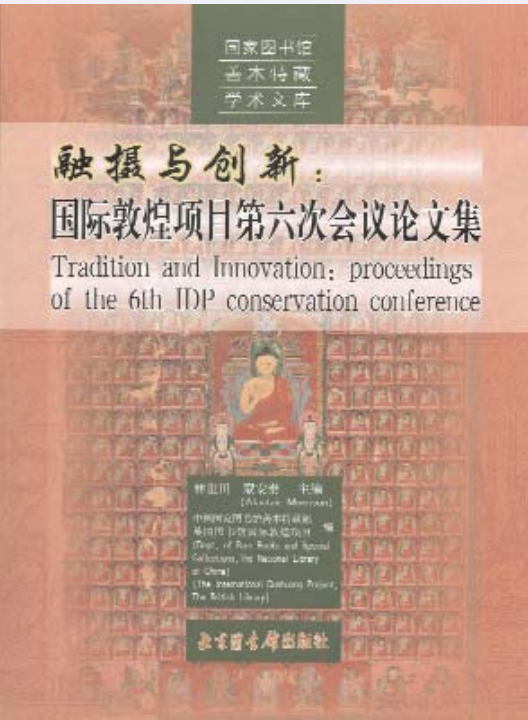
The India Office Records document the activities of the English East India Company and the British administration of India from 1780 to 1920. The records are rich in information on: British scientific studies in India; the economic exploitation of natural resources; the 'improvement' of agriculture and forestry; regularly recorded observations, for example of climate and the practical application of science.

The guide makes this material newly accessible via sign-posted routes into the archives and detailed lists of the principal records relating to science and to the environment. It also gives the historical and archival context of the documents, outlining the British involvement in science in India and explaining how the records are organised. The guide is arranged in eleven chapters: plants; agriculture; forests; animals; geology; meteorology; health and disease; water; communication networks and the built environment; ethnography; landscape and topography.

Richard Axelby is a social scientist who has published on the subject of common property and natural resource management. Savithri Preetha Nair has published on collecting, museums and shaping of the sciences in India

Hardback £30.00
ISBN 978 0 7123 0945 5
256 pages, 244 x 172mm

Publication November 2007



Tradition and Innovation Proceedings of the 6th IDP Conservation conference

This is the first time that the proceedings of the International Dunhuang Project's Conservation Conference have been co-published with the National Library of China, an event which reflects the usefulness of the material in these papers to both eastern and western conservators. Contributors from around the globe report on developments in conservation techniques, and the articles are reproduced in both English and Chinese with a useful glossary of conservation terms and a bibliography.

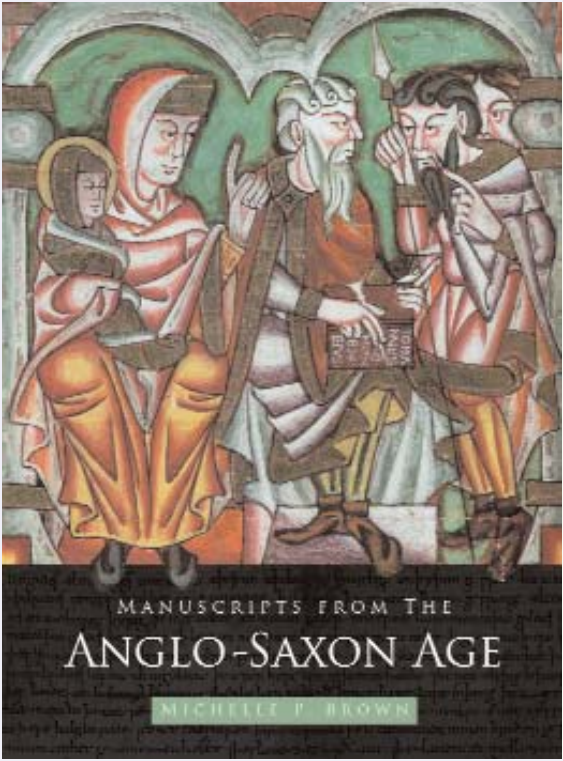
The papers in this volume address such issues as:

- Chinese scroll mounting
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- Digital conservation of Bezeklik cave through 3D modelling
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- Paper analysis
- Paintings on silk
- Conservation of Ming dynasty materials

Alastair Morrison works at the British Library and is Overseas Project Coordinator for the International Dunhuang Project. Lin Shitian is a Research Librarian at the National Library of China and Head of the IDP in Beijing.

Paperback £25.00
ISBN 978 0 7123 5009 9
332 pages, 285 x 200mm
120 black and white illustrations

Published October 2007



Manuscripts from the Anglo-Saxon Age

Michelle P. Brown

The Anglo-Saxons first appeared on the historical scene as Germanic pagan pirates and mercenaries, moving into the declining Roman Empire in the 5th century AD and forging a series of kingdoms which became 'England'. By the time of the Norman Conquest in 1066, Anglo-Saxon England was one of the most sophisticated states in the medieval West, renowned for its ecclesiastical and cultural achievements.

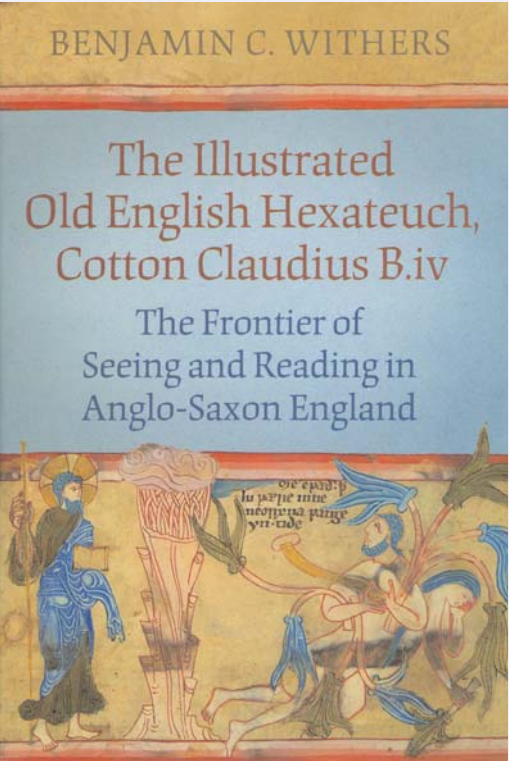
The written word was of tremendous importance in this transformation. Within a century of the introduction of Christianity and literacy, the book had become a central element of Anglo-Saxon society, and a rich vehicle for cultural and artistic expression.

This new book provides an authoritative introduction to the art of book production in the Anglo-Saxon period and an historical overview of the period by means of its book culture, and illustrates in colour over 140 examples of the finest Anglo-Saxon books in the British Library and other major collections.

Michelle P. Brown is a world-renowned manuscripts specialist. She has published extensively on Anglo-Saxon and medieval history and manuscripts. Her most important recent publication relating to Anglo-Saxon England is *The Lindisfarne Gospels: Society, Spirituality and the Scribe* (British Library, 2003).

Hardback £25.00
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176 pages, 255 x 186mm
140 colour illustrations

Publication November 2007
Published in North America by University of Toronto Press



The Illustrated Old English Hexateuch
The Frontier of Seeing and Reading in Anglo-Saxon England

Benjamin C. Withers

The Old English Hexateuch is a manuscript of the earliest vernacular translation of the Old Testament books of Genesis through to Joshua. The texts belong, in part, to the Anglo-Saxon monk Aelfric (950?–1010?) and to several anonymous translators who compiled these translations and illustrated them with nearly four hundred images.

The Hexateuch testifies to the creativity and innovation of Anglo-Saxon bookmakers and stands as an important, if little known, witness to the relationship between early book-making technology and the history of literacy. Benjamin C. Withers examines codicological features of the manuscript, focusing on the working processes of the artist and scribes and seeking to understand how they integrated newly translated text with newly developed imagery so deftly. Grounded in art history and literary theory, this work considers the narrative relationships created by the careful design and seeks to place the Hexateuch within the broader social and cultural development of vernacular literacy in the eleventh century.

Benjamin C. Withers is an Associate Professor and chair in the Department of Art at the University of Kentucky.

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464 pages, 234 x 156mm
115 black and white illustrations
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Published September 2007
Published in North America by University of Toronto Press



Corpus of British Medieval Library Catalogues
Vol 13
St Augustine's Abbey, Canterbury
Edited by B.C. Barker-Benfield

By the end of the Middle Ages, St Augustine's Abbey possessed one of the largest and richest libraries in Britain. The medieval collections are visible today in an unusually large number of surviving books, one of the highest rates of survival for any medieval English abbey. What also survives is a remarkably sophisticated catalogue that provides detailed entries for over 1,800 volumes, reporting for each a press-mark, a listing of its contents and where appropriate the name of its donor, each entry internally cross-referred, entered in a locations register and separately indexed. This work presents the first fully annotated edition of this extraordinary catalogue.

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2256 pages (3 vols), 234 x 156mm

Publication February 2008

The Durham Liber Vitae

Edited by David and Lynda Rollason

The Durham Liber Vitae was created in the mid-ninth-century, as a deluxe manuscript containing lists of royalty, aristocracy and churchmen. It was little used in the tenth and eleventh centuries, but was revived around 1100 when it became the repository for the names of monks at Durham Cathedral Priory up until the Dissolution. Several thousand names of lay persons were also added throughout the Middle Ages – some from the royalty and aristocracy but some from much humbler levels of society.

This publication unlocks its potential for a range of studies into family and religious history, linguistics and palaeography. It offers a text edited to the highest standards, based on the various periods in which names were entered into the book and thus permits real understanding of its use and significance.

David Rollason is Professor of History in the University of Durham. His publications include *Northumbria 500–1100: Creation and Destruction of a Kingdom* (Cambridge, 2003). **Lynda Rollason** has specialised in the Durham Liber Vitae, presenting her PhD thesis on this subject in 2003.

Hardback £195.00
ISBN 978 0 7123 4986 4
1540 pages (3 vols), 276 x 219mm
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(plus digital facsimile on CD-Rom)

Publication December 2007

The Earliest Books of Canterbury Cathedral

Richard Gameson

Canterbury preserves a significant collection of medieval manuscripts. All its pre-13th-century books are catalogued and discussed for the first time and each is illustrated in colour. Highlights range from the oldest copies of the Alfredian translation of Gregory the Great's Dialogues, Lanfranc's gloss on the Epistles and an extraordinarily grand copy of Peter Comestor's Historia scholastica. Clear descriptions are complemented by broad-ranging analyses that explain the significance of these works in general and of the Canterbury copies in particular. A substantial Introduction traces the history of book-production in Kent up to c.1200, the development and use of its collections in the later Middle Ages, and the fate of its books at the Reformation.

Richard Gameson is Professor of the History of the Book at Durham University.

Hardback £60.00
ISBN 978 0 7123 5008 2
416 pages, 244 x 172mm
50 colour illustrations

Publication February 2008
Published in association with the Bibliographical Society



Terra Incognita
Mapping the Antipodes before 1600
Alfred Hiatt

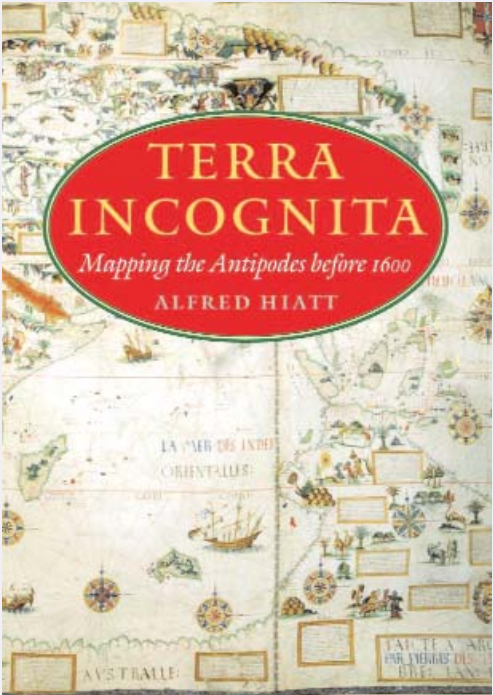
Until the entire world was mapped, ‘terra incognita’ was not a metaphor. It existed and was acknowledged to exist. Yet the very acknowledgement of ‘terra incognita’ raises a problem in the words themselves: without knowledge of it, how can land be represented? This study examines how unknown lands were represented from late Antiquity to 1600 – on maps, and in a variety of written texts, including poetry, treatises, political tracts and travel narratives.

What this book does for the first time is to offer a comprehensive analysis of European traditions of representing unknown land from classical antiquity through to the end of the sixteenth century. This includes examination of a largely neglected aspect of medieval and early modern cartography – zonal or Macrobian maps – but it also includes integration of maps with literary texts and the broader culture in which they were embedded.

Alfred Hiatt is a Lecturer in Old and Middle English Literature in the School of English at the University of Leeds.

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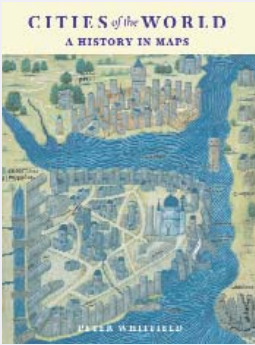
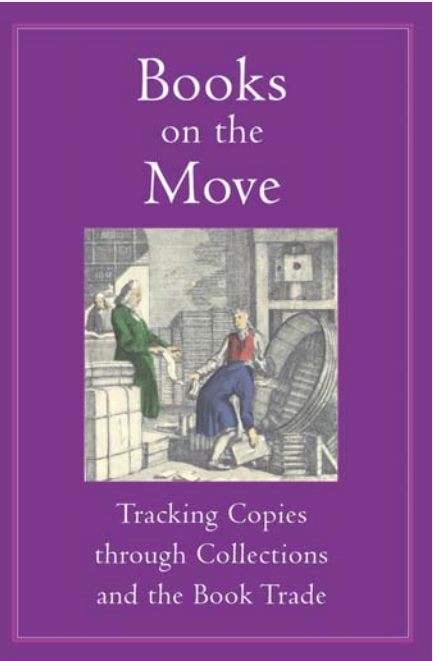
Books on the Move
Tracking Copies Through Collections
and the Book Trade

Edited by Robin Myers, Michael Harris
and Giles Mandelbrote

Movements of books, both as individual volumes and as collections, have sometimes covered long distances across many centuries. Subject to the vagaries of war, shipwreck and personal ruin, as well as the intervention of the book trade and of collectors, the travels of books often have an intricately detailed and compelling story to tell. One of the most active areas of current research in book history is concerned with interpreting the clues from individual copies and piecing together the documentary evidence to provide this narrative. In this volume, leading specialists in book history consider examples from the sixteenth to the twentieth century to chart some of the paths followed by books through the European network of print. *Books on the Move* represents an important contribution to an understanding of the shifting interactions over time between libraries, collectors and the book trade.

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Published in North America by Oak Knoll Press



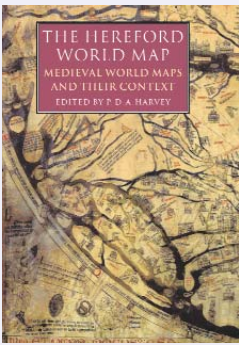
Cities of the World
A History in Maps
Peter Whitfield

This fascinating and original look at the world’s greatest cities, traces their historic form and special character through the city maps and panoramic views produced over the centuries. Illustrating the classical city-state, the medieval fortress, the baroque capital and the industrial metropolis, the images show how the architectural form and the social life of our cities have been shaped.

‘Peter Whitfield’s Cities of the World is as intriguing as it is attractive.’ The Scotsman

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Published 2005
Published in North America by University of California Press
and in Australia by Melbourne University Publishing



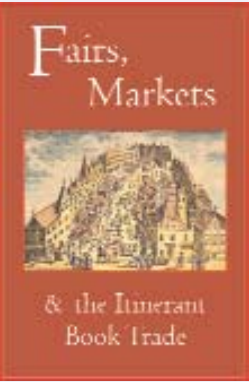
The Hereford World Map
Medieval World Maps and their Context
Edited by P.D.A. Harvey

The famous Hereford world map, the ‘Mappa Mundi’, dates from around 1300, and was painted on one skin of calf-parchment, less than 1mm thick and measuring about 130 cm square. In setting the map in context, P.D.A. Harvey and his twenty-four collaborators introduce us to medieval ideas of the world and man’s place in it in ways that will excite historians, geographers, students of art history, theologians, and anyone interested in the medieval world view.

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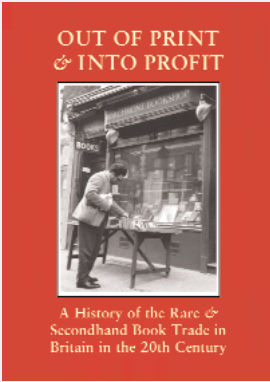


Fairs, Markets and the
Itinerant Book Trade
Edited by Robin Myers, Michael Harris
and Giles Mandelbrote

From the Frankfurt book fairs in the 16th century to the Farringdon Road barrows in the 20th, fairs and markets have played a crucial role in the circulation of books. In this volume leading book historians investigate the presence of the book trade in the streets and public spaces of Britain and Europe. The essays range across geographical as well as chronological frontiers to follow the movement of books, ideas and people.

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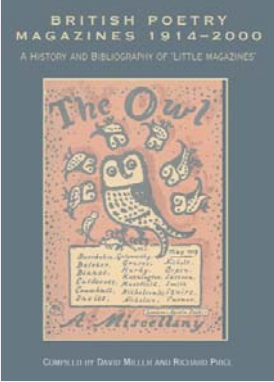
Out of Print & Into Profit
A History of the Rare and Secondhand
Book Trade in Britain in the 20th Century
Edited by Giles Mandelbrote

Twenty contributors describe and explain the ways in which booksellers acquired their stock and sold books to customers, bringing to life the personalities in this most individualistic of trades; and offer many insights into changes in taste and fashion in book collecting.

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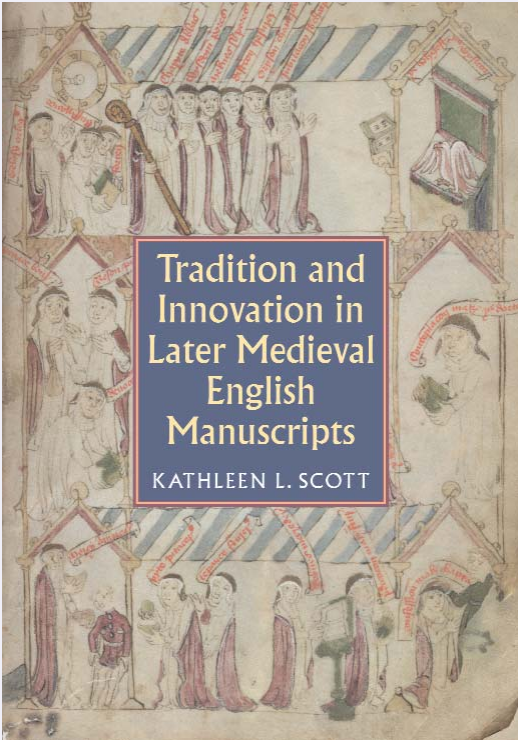


British Poetry Magazines
1914–2000
A History and Bibliography of
‘Little magazines’
Compiled by David Miller and Richard Price

This title records the world of the ‘little magazine’: a world where now famous authors are first found as unknowns. Here is the work of Eliot, Joyce, Thomas, Beckett, Hughes and Carter, and many others. Most of these magazines had short print-runs and are now extremely rare. Each entry gives details of the editors involved, publication date and other information including lists of libraries where each can be found.

Hardback £50.00
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Tradition and Innovation in Later Medieval English Manuscripts

Kathleen L. Scott

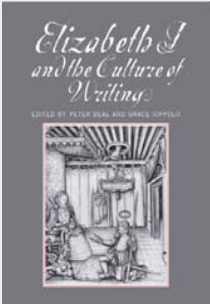
This volume examines a number of English manuscripts of the fifteenth and early sixteenth centuries that have never been previously studied and all of which make a unique contribution to art history in this period.

Dr Scott's researches establish criteria for genuine artistic originality in manuscript books and fully contextualize her analyses. This ground-breaking study, by a leading historian of English art of the fifteenth century, offers an original investigation of motives for including pictures in manuscripts, of the role of the author in illustration, and of the traditional and innovative nature of visual representation in medieval manuscripts. Included are numerous colour plates.

Kathleen L. Scott is the author of *Later Gothic Manuscripts* (2 vols, 1996) and *Dated and Datable English Manuscript Borders c.1396–1499* (2002).

Hardback £45.00
ISBN 978 0 7123 4936 9
208 pages, 244 x 172mm
110 colour illustrations

Published September 2007



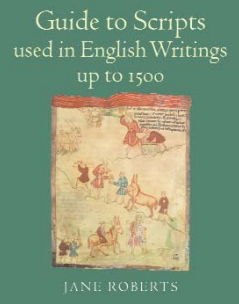
Elizabeth I and the Culture of Writing

Edited by Peter Beal and Grace Ioppolo

Elizabeth I lived immersed in a culture of writing. The contributors to this book believe that it is time to pursue aspects of the culture of writing which formed so essential a part of her life and reign. The essays here shed light on the roles she played in this culture – as sovereign and ultimate arbiter, spectator and protagonist, friend and confidante, creator and recipient, muse and literary icon, as well as woman. They also bring to light newly discovered or little-known documents relating to Elizabeth, which remind us of the wealth of archival evidence that survives in this 'golden' period of English culture.

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Guide to Scripts used in English Writings up to 1500

Jane Roberts

Despite a resurgence of interest in the history of the English language there is currently no book available to introduce readers to the scripts used in Old and Middle English writing. The best way to gain a sense of the changes in scripts across time is via visual example, and this book seeks to show the reader just why Middle English is different from Old English and at the same time to explain how the change is gradual.

'This wonderful book... an invaluable source of information and an inspiration for scribes' **The Edge**

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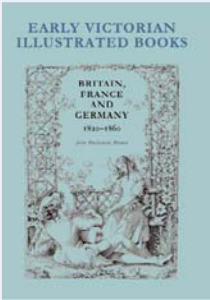


Literary Cultures and the Material Book

Edited by Simon Eliot, Andrew Nash and Ian Willison

Despite pioneering work by earlier scholars, the still relatively young discipline of 'the history of the book' has been limited either by geographical or by linguistic interest. The wide range covered by the thirty contributors to this book, from across the globe, is evidence of growing international interest in book history – almost inevitable when the book trade itself now has to respond to pressures of globalization and textual availability on the Internet.

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448 pages, 228 x 152mm
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Early Victorian Illustrated Books

Britain, France and Germany 1820–1860

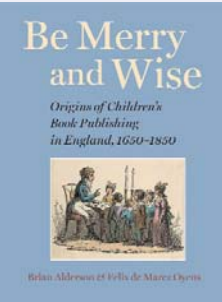
John Buchanan-Brown

This major study examines book illustration of the Romantic period, focusing on the decorative wood and steel engravings, which were used to appeal to the increasingly sophisticated book buyer.

'This will stimulate new ways of looking at familiar illustrations, and suggest new avenues to pursue.'
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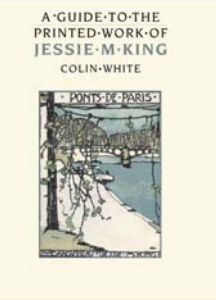
Be Merry and Wise

Origins of Children's Book Publishing in England, 1650–1850

Brian Alderson and Felix de Marez Oyens

This bibliographical study focuses on the child as the audience for books in the English language. As well as plotting the chronological development of children's book publishing, the authors also show how publishers adapted their strategies to exploit this new commercial market. This is a comprehensive study from the leading experts in this field of book history.

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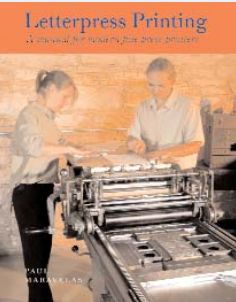
A Guide to the Printed Works of Jessie M King

Colin White

Jessie M King was the foremost Scottish book illustrator and designer of the twentieth century, designing over 250 books, and numerous greeting cards, bookplates and other ephemera. Every known item that she designed has been annotated, classified and catalogued, and a substantial part of her work is illustrated in colour in an accompanying CD-Rom.

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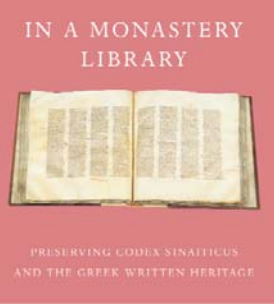
Letterpress Printing

A Manual for Modern Fine Press Printers

Paul Maravelas

A manual for students and fine press printers wishing to sharpen their skills. Using clear explanations of technical terms and over 80 illustrations, the manual describes presses, ink, paper, press operation, type and photopolymer plates. There are instructions for setting up and running small and large platen presses, hand cylinder presses, and explanations for equipping a new letterpress shop.

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In A Monastery Library

Preserving Codex Sinaiticus and the Greek Written Heritage

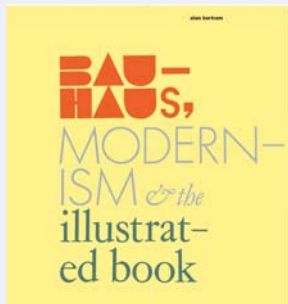
Scot McKendrick

Codex Sinaiticus is a treasure beyond price. Its survival today is a near miracle. It was created 1600 years ago and contains the earliest complete copy of the New Testament. Arguably it is also the earliest complete Christian Bible. The compelling story of how it was created, how it came to be divided and dispersed, and how it will soon be brought together again and made accessible to a worldwide audience for the first time, is told here.

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Futurist Typography and the Liberated Text

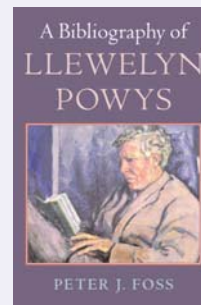
Alan Bartram

The development of Futuristic typography is examined in this fascinating and original text, with examples of around eighty Futurist books or other designs for print, including translations.

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A Bibliography of Llewelyn Powys

Peter Foss

Llewelyn Powys was part of a prolific and influential circle of writers and poets of the early 20th century. This comprehensive bibliography contains a complete description and collation of his books, and a listing of over 700 reviews, quotations and newspaper and periodical contributions.

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A Masterpiece Reconstructed The Hours of Louis XII

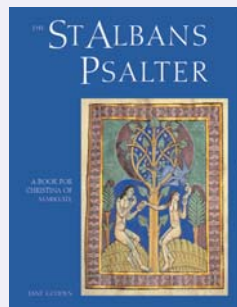
Edited by Thomas Kren with
Mark Evans

The Hours of Louis XII, painted at the end of the 15th century, was one of the greatest French manuscripts of its time. By 1700 it had disappeared, and this book brings together the evidence which reunites the surviving pages, to introduce this treasure to the present-day reader.

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The St Albans Psalter

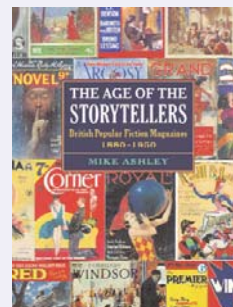
A Book for Christina of Markyate
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The St Albans Psalter, made in the 1130s, is one of the greatest English Romanesque manuscripts. This book examines every aspect of the Psalter, and in so doing, Dr Geddes provides a profound insight into Anglo-Norman history, culture and the emerging literacy and language of the day.

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